VOGUE

Pre-Spring Hats
New prints
New pick-ups

Incorporating Vanity Fair January 15, 1945 Price 35 Cents 40 Cents In Canada

PUBLICATIONS INC.

As lovely and right with her background of flowers as the lady in the Degas painting she holds. The coat is STROOCK CLOUD DRIFT, a masterpiece in weaving and Fashion's seasonal reminder that genius has no date line. The coat lined with Duchess acetate rayon, in full or three-quarter length, under $60.00. At one fine store in most cities or write: HARRY-WILLIAMS, LTD., a department of Grossman & Spiegel, Inc. • 512 Seventh Avenue, N. Y. C.

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Give lilac a sun tan and you can picture the old maestro's newest color. It's a clean, demure mauve, as fresh as dew. And he's done it up charmingly in mauve-and-white cloisonné print, as well as all-mauve. Lovely with sun tan or Winter white complexions.

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MAUVE PRINT. Lovely mauve and white cloisonné print of Foreman rayon crepe. Also in pink and aqua or blue and yellow. 10 to 16 sizes, **22.95** Sports Fifth Floor

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You probably won't—but you should put Amazing Crepe under a microscope. To discover what? That every minute fiber is absolutely uniform, that there's not the slightest irregularity in yard upon yard. Celanese synthetic yarn, because it is scientifically controlled, can be made in this unwavering quality. And Celanese, working with it from the beginning, creates a fabric that falls not one flaw short of perfection. A stark white dress, a dress of arrogant simplicity, illustrates ideally what we mean. And Celanese Amazing Crepe by the yard is available in leading stores throughout the country.

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Altman suit fashions, third floor

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FIFTH AVENUE NEW YORK

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Vol. 105, No. 2
Whole No. 1736

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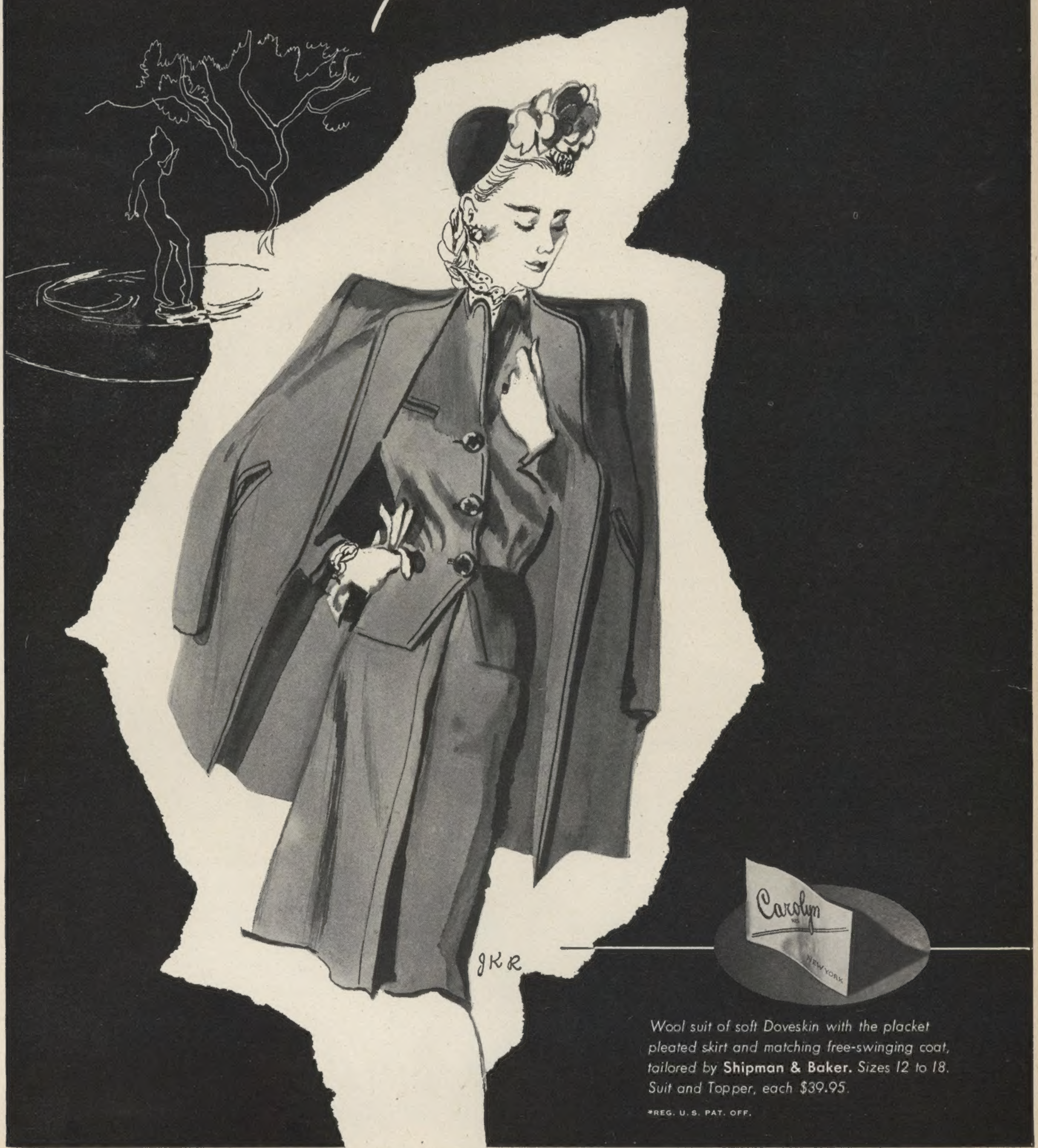

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"44 pounds gone—it's wonderful!"

—says lovely Marilyn Corwin of Minneapolis, Minnesota

When Marilyn Corwin swings down Fifth Avenue now, on her way to the art school where she is continuing her studies, you might easily take her for a model, a movie starlet, or a slim young debutante. How different from a few months ago, when fellow students at the Minneapolis School of Art were calling her "Fatso," teasing her about her weight. Fat since childhood, she had supposed nothing could be done about it. But when she started sketching ideal figures, they made her conscious of her own heavy hips, her sway-back, her slouched shoulders—she had better *do* something about them. She considered taking the DuBarry Success Course, but she let two years slip by. Then when her weight got up to 178, she made the decision.

"It was the most wonderful thing that ever happened to me," says Marilyn now. She found the change in food habits surprisingly enjoyable, the exercises really fun. Unsightly pads of fat disappeared from her hips, her posture improved amazingly. That wasn't all. "My skin is now smooth and clear and fine-textured," continues Miss Corwin, "and I have learned many of those make-up tricks the experts use so cleverly.

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After

Before

Marilyn Corwin reduced her weight to 132, her bust from 42 inches to 35½, waist from 33 to 27, abdomen from 41 to 31¼, hips from 42 to 34. Through improved posture she stands a half-inch taller, is now 5 feet, 6½ inches.

DuBarry Success Course

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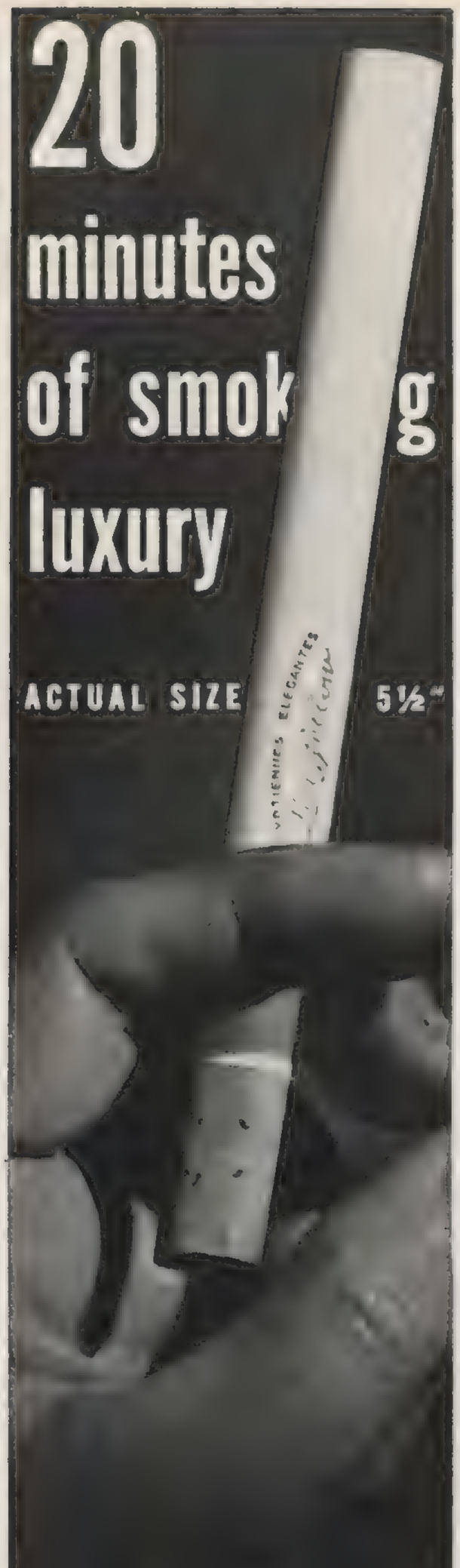

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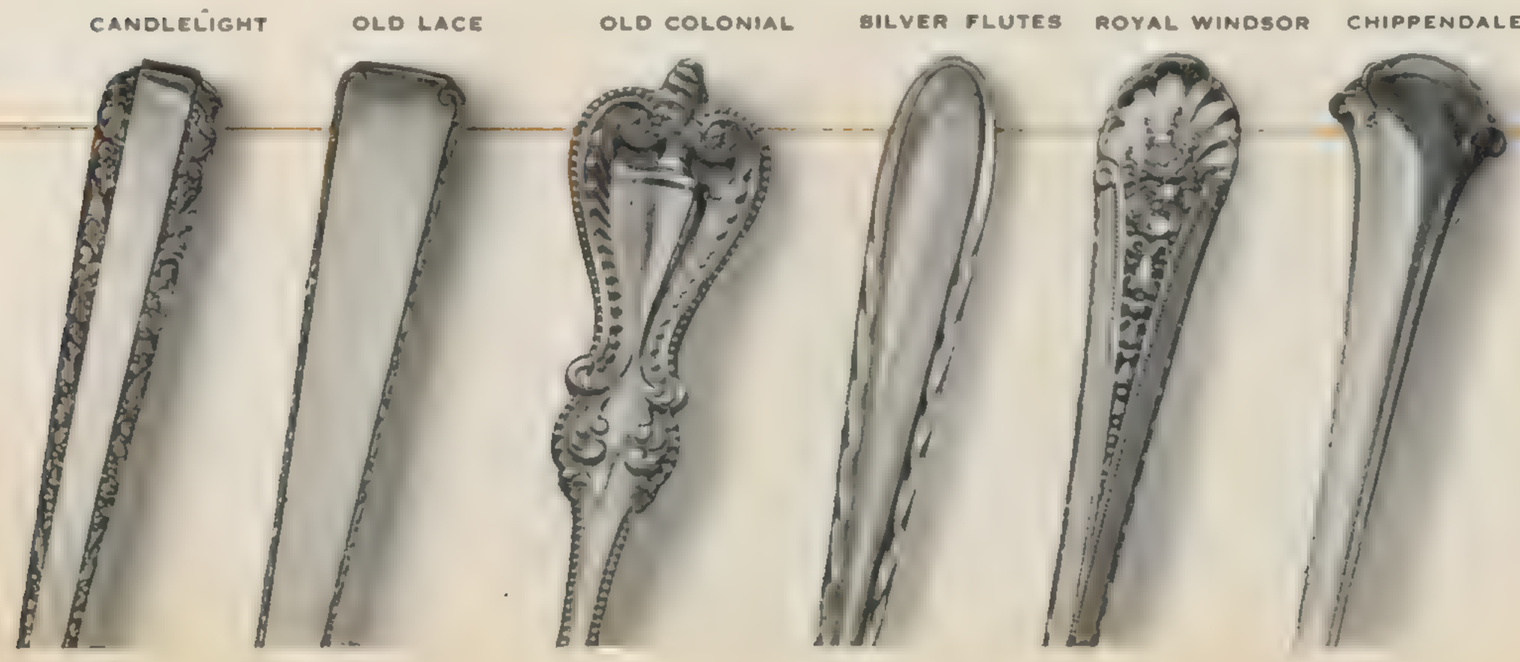

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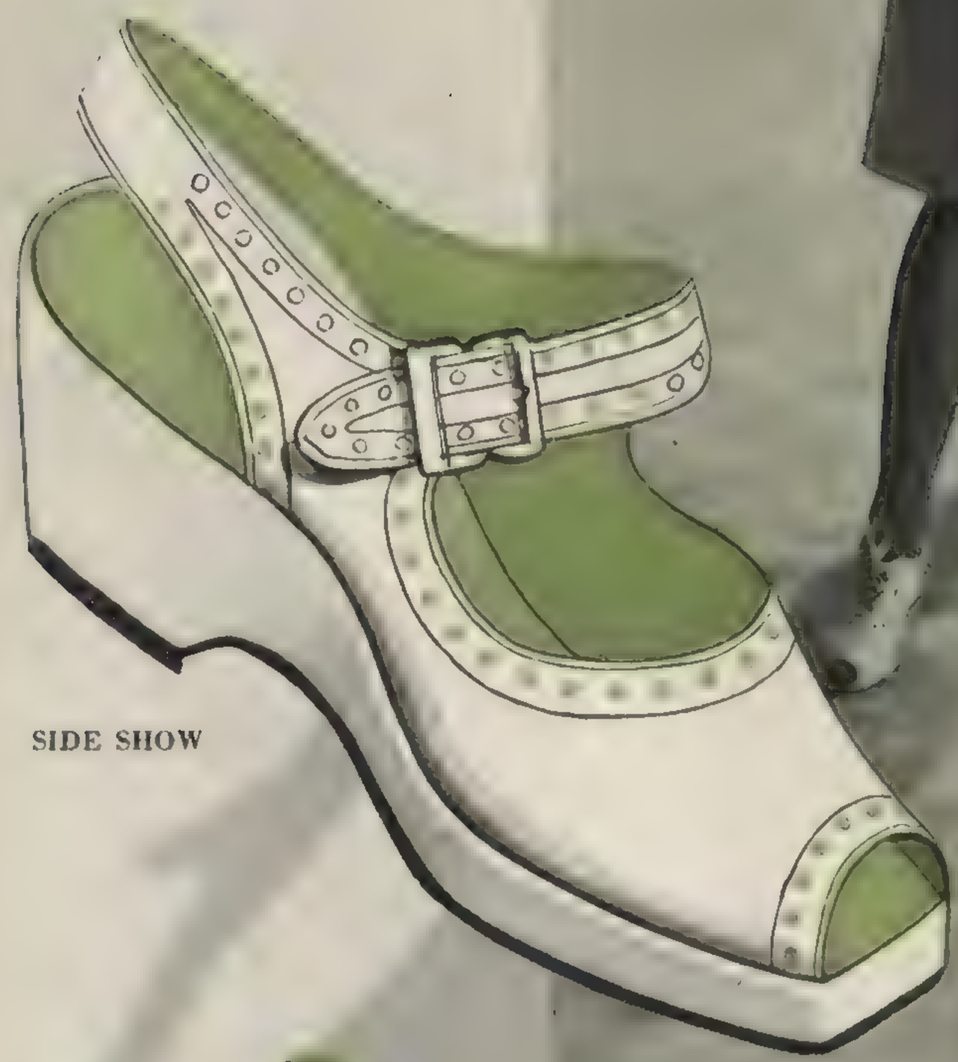

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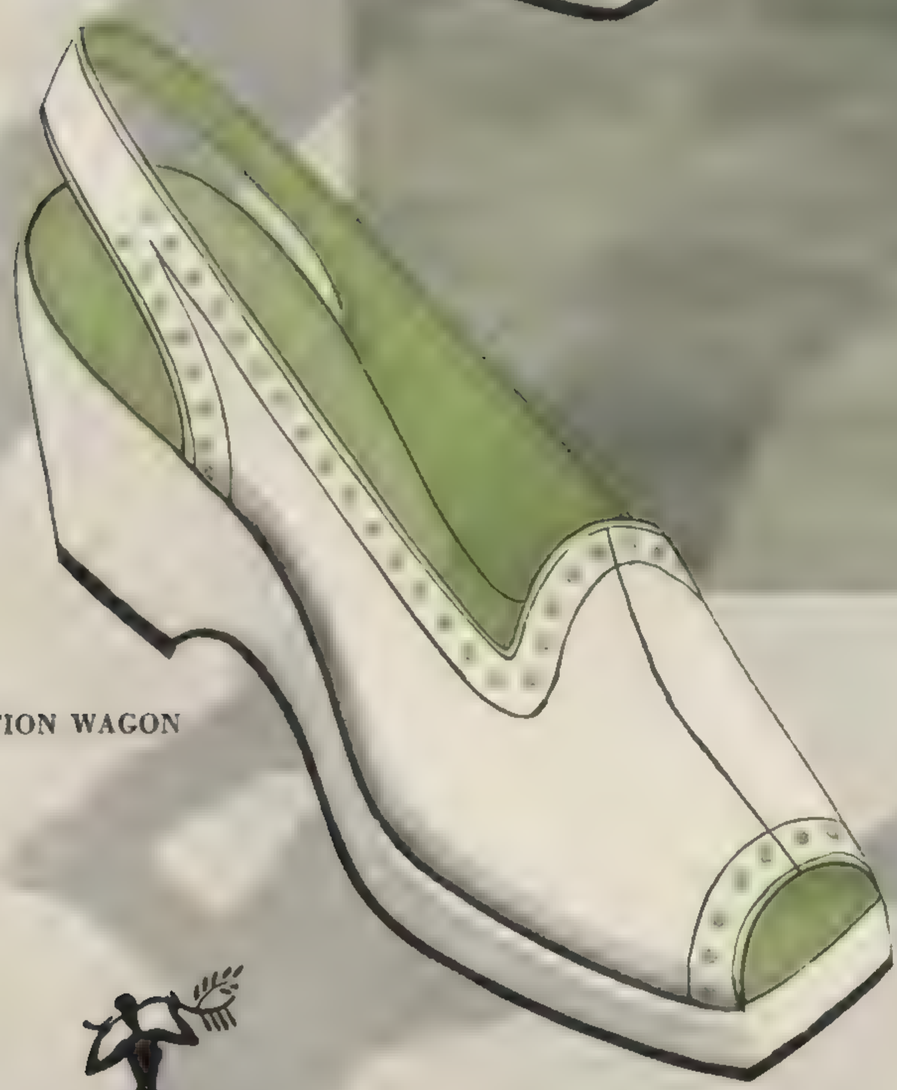

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COVER: *Double-tiered toque of white silk faille, crossed with a blue grosgrain Decoration ribbon. Designed by Reine. Also at Marshall Field; Erlebacher. The ruby, diamond, and sapphire pin, ring, bracelet: John Rubel.... Wonderful and pat with white and blue—the red of Revlon's "Bravo" lipstick and nail enamel.*

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RBW

hats...innocence with a punch

The way *not* to look this year is hard, sharp, cold, even bold. It's out because the men can't bear it. The new hats are *not* crazy, zany, don't-let-your-husband-see-it hats. They have charm and sex-appeal. They are the Lady Hats. To a man's order. And probably as right for this year and time as the nostalgic, sentimental music that floods the air. The big, veiled, feathered, flowered, romantic hats that were such shockers to our "understated eyes," when they first came in last summer, have stayed. And whether the hat is large or small now you want it to be important. A Hat.

The new hats may well bring you greater prettiness than any you've ever had in a hat. It's the milliner's absolute hey-day. But be careful when you wear them. Don't go all-out quaint. For instance, when you wear a sweet hat, like the 1945 Maud Muller peach basket across the page, you might choose a dress as severe as a school uniform, like the one opposite. That's what makes the hat so extra-delicious. Like sharp-sweet sauce. If your hat *is* a shade sophisticated give it an innocent dress. If your hat is sweet as flowers-in-May, give it a strict dress to sharpen its flavour.

This isn't the Spring for any one kind of hat. Any one shape or type. There are sailors and saucers, cloches and calots, peach baskets and pill-boxes, toques and turbans, bonnets, berets, and beehives. You'll need a hat whenever you set foot outdoors...except for a walk down a country lane. The lid is definitely on. Not off. Moreover you'll wear your hat on your head...not on your wrist like an over-grown flower girl at a wedding. These are important pieces in your wardrobe. They may be key-pieces about which dresses and suits will evolve, revolve. They may be your "better half."

See then the little knife-edged, box-crowned sailors that are sweetened with veilings, flowers and maidenhair fern. The light-as-air cushions to wear with any irregular silhouette on the next six pages.

← Wear a mock-rustic hat

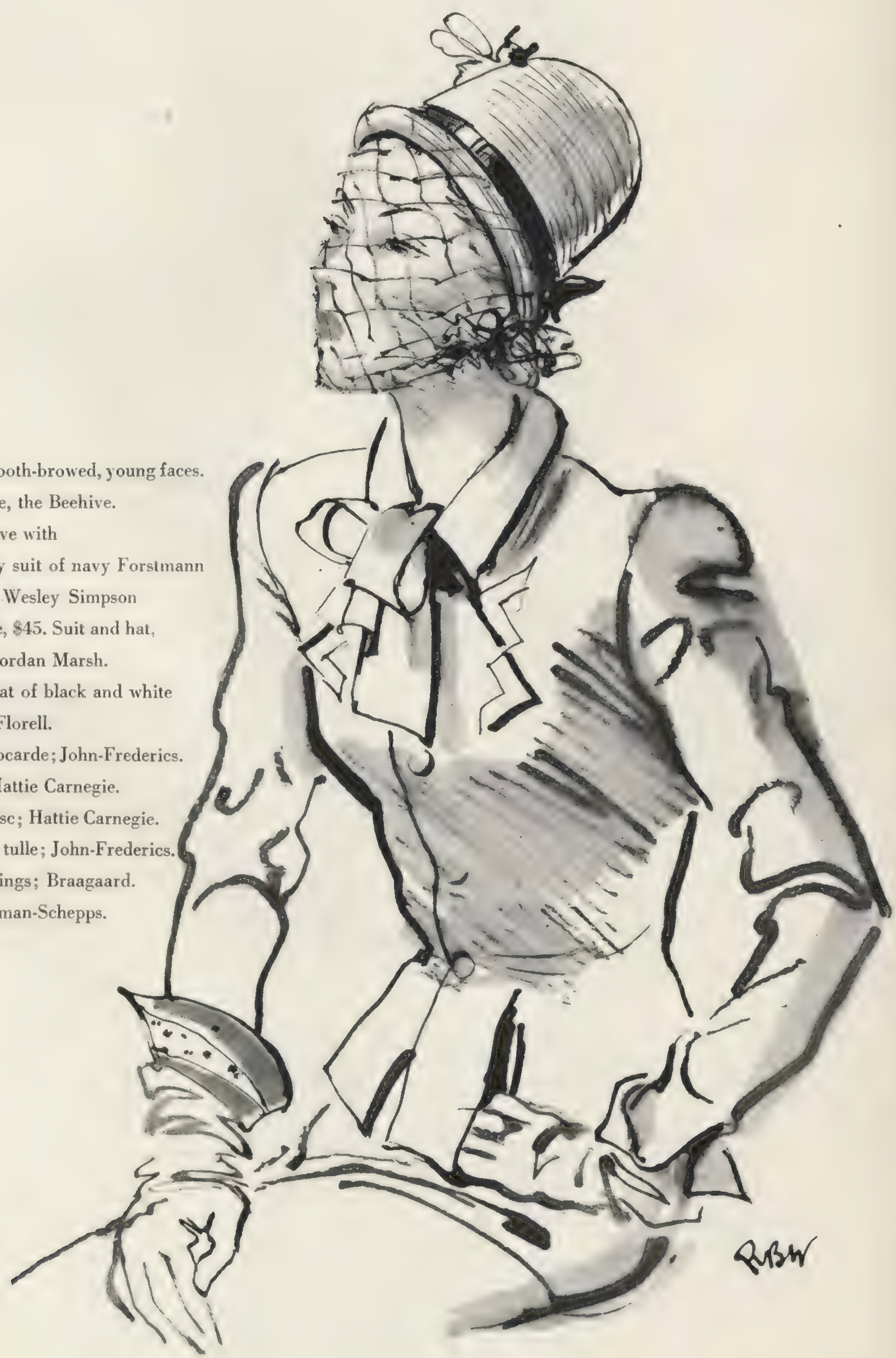
with a school-uniform dress. Basket hat, Jeanne Rousseau.

Forstmann's black wool dress. Ben Reig design by Omar Kiam; $90.

Sizes 10 to 16. Lord and Taylor; Himelhoch's; Harzfeld's.

• This dress and those on the next six pages to be seen in a "March of Dimes" fashion show, Waldorf Astoria's grand ballroom, January 24th

Wear an off-the-face hat...beret or beehive



Here are the bared-brow hats for smooth-browed, young faces. Ingenious not ingénue. For instance, the Beehive.
Right: Burnt sugar Rio braid beehive with an over-sized bee (chenille). Dandy suit of navy Forstmann wool, blouse and jacket lining of Wesley Simpson rayon crêpe print. Suit $155. Blouse, $45. Suit and hat, Hattie Carnegie; Frost Brothers; Jordan Marsh.
Opposite, top left: Psyche dinner-hat of black and white striped satin, rose cluster; Walter Florell.
Next, clockwise: Milan hemp beret, cocarde; John-Frederics. White roller hat, ostrich cocarde. Hattie Carnegie. Ribbon Africanese turban, straw disc; Hattie Carnegie. Back-tilted white braid turban, navy tulle; John-Frederics. One-sided cap, burnt straw, blue wings; Braagaard.
• Jewels on these six pages from Seaman-Schepps.

JOFFÉ

Wear a sailor...with a sweet demeanor

These are the sailors with a sweet demeanor...to be worn with afternoon dresses, dinner suits. Their paper-cutter brims are veiled. Their headbands jewelled or flowered. *Left:* Baku sailor covered with fern; Henri Bendel original. The dress, cummerbund-waisted...of Bianchini Fiberset rayon crêpe. Size 10 to 16. $90. Henri Bendel; I. Magnin; Neiman-Marcus. *Opposite—largest head:* Massive white rose on Panama sailor, white veil; John-Frederics. Big pearl pin: Seaman-Schepps. *Directly above—left to right:* Black satin sailor with ornament over the forehead. Bergdorf Goodman original. Off-the-brow white Toyo, insignia-trimmed band, Lilly Daché. Yellow-and-brown checked taffeta postilion sailor, scarf; Reine. Cocoa leghorn school-girl sailor, heavy veiling; Hattie Carnegie. Natural Milan straw high coachman sailor; Reine.

JOFFÉ

JOFFÉ

JOFFÉ

Wear a heavy hat for a new heady air

And these are the hats with a new heady air...lighter than air...but worthy balance for a bustle, a peplum, a flaring skirt...the hat for the new silhouette. *Right:* Heavy heavy hangs over your head—tissue-light plaid taffeta pill-box, with red rose; Lilly Daché. Coat—rayon-and-cotton faille, by Nettie Rosenstein. $135. Bonwit Teller; Nan Duskin; L. S. Ayres. *Opposite—largest head:* Straw side-tilting toque, black facing "suspends" it in space; Suzanne Remy. *Above, left to right:* Taffeta toque; Lilly Daché. Black Milan tall chéchia; Lilly Daché. Satin and braid beret; Florence Reichman. White picot straw, big beret; Suzanne Remy. Feathered braid toque; Hattie Carnegie.

JOFFÉ

WAR MATÉRIEL UNLOADING AT CANTERBURY

CONFUSION IN TOPOLSKI'S LONDON STUDIO

FELIKS TOPOLSKI

"A great draughtsman, he makes the camera seem static"

By Lesley Blanch

FRAMED IN RUINS, CURZON STREET, LONDON

[EDITOR'S NOTE: *Polish-born Feliks Topolski has covered the war fronts, sent by the British government to sketch in Italy, Africa, Burma, India, China, Russia and England. Now exhibited at Knoedler's are thirty-three drawings—what Topolski saw of England's docks, London's blitz, and Russia at war.*]

HE lives as he draws, with a flourish. His appearance is much at variance with his bolting, witty line. He is a solid, warm, endearing creature: a koala bear with *panache.* To me, he is an old friend whom I know perhaps too well to write of with that detachment proper to a profile. But since it was in Vogue that he made his first appearance in English print, and since he has just returned from an official War Artists' tour of the various battle fronts of the world, his new work marking another stage in his development, I shall try to present an objective view of the man and his work.

Both man and artist have sometimes shown a superficial brilliance which belies the reality. In the past, the artist has, I think, tended to confuse mannerism for style, just as, from time to time, the real man has been superseded by a social figure. But those were phases. Beneath the façade (and it is an elaborate rococo one) there is the simplicity and breadth of a big man. For all his apparent airs and graces, and worldly charm, there is the aloof, abstracted, self-immolated individualist who is concentrated on his work. He is not content to be, probably, one of the finest living draughtsmen. He experiments and strives to express himself in other ways: as a painter, theatrical designer, and now, planning an account of his travels, as a writer, too. Those who remember his preface to his book, *Russia at War,* with its analysis of the war artist's motives, Goya's reactions, versus our own, to the disasters of war, will know how two-edged a weapon is Topolski's pen. Much mightier than most swords, in its power to impale the truth in either line or phrase. And just as his drawings combine a sense of long perspectives and tiny detail, so his intellect is that rare blend of clarity and emotion.

He was born in Warsaw thirty-seven years ago. His father, Edouard Topolski, was a well-known actor; his mother, absorbed in political issues, was the hero of the family, as he puts it. She was one of those dynamic political idealists *(Continued on page 93)*

"Goons are gullible"

Radio breeds non-skeptics... listeners who can't resist believing their ears.

By Harriet Van Horne

RADIO listeners, and that includes sixty-five million Americans, believe their ears. And while the industry's uplifters try valiantly to scotch the legend of "radio's twelve-year-old mind," letters from the faithful and the curious deluge broadcasting stations across the land, their bulk and content making one wonder if a mental age of twelve isn't just another extravagant claim by a mesh of wattage which, in two decades, has become the rock, fortress, and deliverer of the American Home.

Let the following bear witness: A program famed for its spoofing, for its satire subtle as a tattooed arm, is *The Chamber Music Society of Lower Basin Street.* Recently, Milton Cross, the announcer, said, in his solemn, high-church voice, that singer Dick Todd had a special offer for his fans. If they sent him ten cents in coin or stamps, the "offer" stipulated, Mr. Todd would permit them to enclose an autographed photo of themselves. It wasn't a very funny joke, and studio laughter was only perfunctory. Nevertheless, Dick received hundreds of photos, many affectionately signed, all with ten cents enclosed. He kept the pictures, turned over the money to the Red Cross.

An average actor with a Lambs' Club haircut (a slight swirl around the ears) is radio's Mr. District Attorney. But his fans habitually address him as if he were a combination of Solomon, John J. Anthony, and the late Oliver Wendell Holmes. Some of his mail possibly would stump the Legal Aid Society. For problems posed by listeners range from boundary disputes to matters of sudden death and hidden wills. Jay Jostyn, who plays Mr. D.A., takes a line from radio's Mr. Anthony in replying to these would-be clients. "Mind you," he always says, "I am not a lawyer."

But this doesn't fool the radio listeners. Not for a minute. "What do you mean you're not a lawyer?" they write back, "you're the District Attorney, aren't you?"

When Mr. Jostyn returned to Milwaukee, his home town, a few years ago, a local paper had him photographed with the local district attorney. The title of the photo read: "National D.A. meets our D.A."

But that is mild. Some dial-twisters persist in the belief that the Mr. District Attorney they hear over NBC every Wednesday night is really Governor Thomas E. Dewey. When the Republicans held their convention in 1940, Jay Jostyn actually received letters wishing him success. One loyal rooter said he had instructed his delegate to vote for Dewey because he put on such a fine radio show.

After Mr. Dewey, one-time racket-busting D.A. was elected governor, one representative of the radio public wrote, "Hope you won't be too busy up in Albany to get into New York for your radio program. We always listen."

In Detroit, two comics named Joe Gentile and Ralph Binge, whose act can be gently described as a kind of medicine show Abbott and Costello, as a gag, offered their listeners a special trial package of Dr. Quack's Slim-Jim Reducing Tablets. Naturally, at a reduced price of one dollar, the offer was good for a limited time only. But within the next few days, Detroit's CKLW received so many letters from folks with more weight than wit, that a special clerk had to be assigned to the task of returning the dollar bills.

Paul Dudley, an imaginative young radio producer, now overseas with Major Glenn Miller's entertainment unit, once presented a broadcast from the bottom of the sea. It was aired over the Don Lee Network on the West Coast. Confident that land-lubbing listeners had been waiting all their lives to hear a voice from the ocean floor, Paul and a fellow artist donned diving helmets and went down. They'd planned to wax lyrical about the exotic fish and foliage. But all they could see was mud. This after the dramatic fanfare that had preceded their descent, with promises of a lush description of an underseas paradise. How to tell listeners, "We seem to be standing in a dark brown hole"...that was the problem. Paul couldn't do it. He began seeing exotic fish, describing in detail their odd shapes and bulbous eyes. Then he spoke of the marine foliage, the glistening shells, and the strange objects, seen but darkly, that *(Continued on page 98)*

SILVER ON PURPLE and purple on a sun-tanned skin is resort-and-thereafter news. Silk woven like linen in a dress with fine shoulders. Load it with pound-sterling, and deepen the tan of your skin with Prince Matchabelli's Duchess of York Sun-Tan Make-up. Light your lips with his "Holly Berry." Dress: Joseph Halpert. Sizes 10 to 18. About $50. Bergdorf Goodman; Marshall Field; I. Magnin • Silver jewellery: Imperial gems

RAWLINGS

BLUMENFELD

Mrs. Iva S. V. Patcèvitch adds to her fine-drawn English beauty the cosmopolitan tastes of her life in many of the European capitals. She writes, has definite flair for decoration, cooks superbly, has an explorer's passion for roughing it in far places. This season she is wearing two of the most romantic current fashions—the small ostrich feather hat and muff and her beautiful antique dog collar. (The hat and muff are designed by Tatiana du Plessix of Saks Fifth Avenue.)

People are talking about...

PEOPLE Are Talking About... The pain of consciousness in Greece, Belgium, and Italy, all just coming to after being knocked unconscious by the Germans, with the new sedatives not working right... The uproar over Churchill's setting the British to putting down the Greek E.L.A.S.... The lost loveliness of a clear issue... The new sixty-four-dollar question: "But is he a *liberal?*"... The French pilot, who has flown with the Ferry Command since 1940, who said: "I wish that every Frenchman, when the war ends in Europe, would volunteer for the Pacific."...

PEOPLE Are Talking About... Beatrice Lillie, who cocked a snoot at her own show, "Seven Lively Arts," calling it "a dry Aquacade."... The hard-headed lack of self-pity in Betsy Barton's book, *And Now to Live Again*... "On the Town," the new, good revue with its music by Leonard Bernstein, the new young guest conductor with the Boston Symphony, with the New York Philharmonic... Pearl Bailey, the Negro singer at the *Blue Angel*, who weaves her hands in slow motion, and sings with a lazy bitterness that is quite deadpan....

PEOPLE Are Talking About... The sustained tension of *Where Away*, the story of the *U.S.S. Marblehead*, written by Isabel Leighton and George Sessions Perry... The photographs of the wounded that lie unpublished in the files of *Yank*... The necessity for a course of study to be called, "How to Recognize Your Own Rationalizations."... The auctions, the salesmanship, the beating around the ears it takes to sell War Bonds, while Black Market gas sells as though it were being given away... The prettiness of Virginia Gilmore; the nice young careless acting of John Dall, in "Dear Ruth," with the unstarred star, Lenore Lonergan, sixteen years old... The growing demand from the young but mentally mature veterans home on leave that they have a representative at the Peace Conference... The agitation over Spain, once more a violent pivotal point of political thinking... The straightforward tenderness and honest humour of the movie, "National Velvet," the story of a horse that doesn't win the race and a little girl who does....

PEOPLE Are Talking About... The surprise with which many Americans realize that a Socialist and a Liberal are not synonymous... Burl Ives' singing, with enormous quality, his folk songs in "Sing Out, Sweet Land."... Herbert Matthews' comparison: "Our conception of war is an unusual one; Britain, Russia, and the other European nations see war as an instrument of politics, but for the U.S., it is something purely military—to win the war and then to go home."... The Army Major, now on Leyte, who writes a footnote "one of the things I miss most being so far from home is the fact that there are so many interesting things brewing in the world over and above the war itself, and no one out here seems to care. There are no arguments or discussion over issues; it is almost never that you hear any of the boys talking about the peace treaty or the various philosophies that surround it. In short, the tendency is to settle into a quiet coma and await the end of the war, and then think what an interesting surprise you will have when you get home and see how these problems were worked out for you."...

LEE MILLER

GERMANY BEYOND. IN FOREGROUND, AMERICAN SOLDIERS BOMBARDING ECHTERNACH AT DAWN.

LUXEMBURG FRONT

Vogue's correspondent, Lee Miller reports on the Western Front

[EDITOR'S NOTE: *Lee Miller went into Luxemburg when it was first taken from the Germans...before the recent counter-offensive.*]

IT WAS a grey day. Far off, storms prowled, but an unexpected spot of sun shone on all the land that was free and left Germany in darkness and shadow. The Siegfried Line was just landscape to the unaided eye. Through my field-glasses, I could see flat lawns like putting greens. They were the fire areas between the black gun encasements, a tank trap accompanied by a gun was at a crossroads, and on the horizon was a village housing two divisions of retreated Huns.

I watched a Kraut duck out of a tunnel entrance and make for another. I hoped we'd shoot him, but he only had twenty yards to go and it would take the artillery three minutes to get on him. We could have slugged him with a machine gun but that would have given away

A LAST PRAYER AT THE WAYSIDE SHRINE; EVACUÉES STOP, KNEEL, AND THEN MOVE ON

a new position we were saving for tomorrow. There were sentries scattered through the woods, as still as khaki Indians against the trees, and foxholes had been dug here and there.

Colonel Crabill showed me maps of how the action was to be carried out on several towns at a time, up and down the frontier. We spoke in whispers, although the enemy was at least a mile away. I didn't hear the first guns firing...then the whole valley echoed with the boom, bark, tattoo, and cough of different weapons.

When the artillery stopped, we knew that men were fighting hand to hand down there next to the river. I kept hoping that Doc Gray wasn't going to be busy. (There's one group I like to see with nothing to do—and it's the Medics.)

On the muddy roads, I found Lt. Sam Magill riding herd on cows and rounding up children. Sgt. H. E. Berners was stuck between tipsy hayricks which, in turn, were blocked by grunting pigs. He unfurled his pet bull-whip and became swineherd until the traffic jam was cleared. The last time I had seen either of these men they were directing 20,000 Germans whom they had talked into surrendering to the 83rd Infantry Division at Beaugency. Pigs, I thought, were much the same. I wished he had used the whip on the Krauts.

The war galloped across Luxemburg and came to halt at the frontier. The eyes of the enemy glared from the other side of the rivers; the Siegfried Line bristled. But Luxemburg was liberated.

The Luxemburgers didn't wallow in their liberation. They are not volatile, and are philosophical about their invaders. They have always expected to be crossed and recrossed by occupiers. They never had an army to defend *(Continued on following page)*

CONDEMNED COLLABORATORS BARE THEIR HEADS TO U. S. MILITARY PERSONNEL

A PATROL GUARDS A CROSS ROAD: ON THE HORIZON IS THE SIEGFRIED LINE

(Continued from preceding page) themselves. By being passive they hoped to be overlooked. By being "hotel-keepers," with the customer always right, they hoped to go unblamed. It has worked as a policy. Their factories are unbombed, mines and fields unflooded, crops are harvestable, and a lot of people want to know why.

The Duchy of Luxemburg, traditionally tidy and neat, respectable and provincial, peaceful and neutral, is the Ruritania of musical comedy. In an area not much larger than Greater London, there are only 300,000 people—less the 10% the Germans threw into concentration camps, forced labour, or Wehrmacht—and the Jews who were hurled into isolation and misery. They were taken in one mass deportation, not one by one, with horrible stories of brutality escaping to shock the Luxemburgers.

The Germans bestowed the honour of being Germans on the Luxemburgers. They wanted them to consider themselves as duped children returning to the Fatherland, forgiven. They gave them the privileges of German citizens instead of the slave status of a conquered country. Thus, for a while, they were more comfortable than the Germans. The butter, potatoes, poultry, and cheese stayed there. Once a week, there was meat. There was fuel in the forest for the cutting. There was no disruption of employment, no mass billeting or seizure of buildings. The resorts were full again, there didn't seem to be much wrong. All they had to do was sign a card saying that they were delighted to be reunited to Germany, that they were good true Germans, that they would obey and honour the commands of Der Führer.

Numbed by the shock of being possessed, impressed by the ravage of Poland, Norway, France, Belgium, and Holland, many took the oath, thinking every one else did also, and hoping to avoid persecution. Curiously enough, a great many handed their probation cards back again later on, without too much ill effect...the Krauts being afraid to give the matter publicity, it being a slap in their own face. However, they marked the dossier of each reneger for future dealings or judgment.

There were, however, little drops of poison. Luxemburgers had always spoken three languages: French, German, and Luxemburg—a patois much talked but little written. Posters and shop-signs might have been in any one or all *(Continued on page 94)*

TECH. SGT. H. E. BERNERS OF ST. LOUIS TRIES TO BREAK UP ROAD CLOGGING

LEE MILLER

LOOKING DOWN ON THE VITAL TOWN OF LONGWY, STEEL CENTRE

TWO SMALL, WORRIED EVACUÉES RIDE AWAY FROM HOME AND THE FRONTIER

LIEUTENANT SAM MAGILL, HERO OF THE LOIRE SURRENDER, DISPERSES COWS

PARIS DESIGNS

When you go to dine with friends in Paris, you go by *métro* or bicycle, and you usually bring along a share of the dinner—carting your contribution of vegetables on your bicycle rack, much as the girl below is doing. Her dinner-dress is necessarily short—a black velvet one by Schiaparelli with a simple high neck, long sleeves, and a few gathered tiers on the skirt. With it she wears a drum-shaped muff and turban of chartreuse-coloured velvet—and on her feet are the inevitable warm platform boots.

CECIL BEATON

For bicycling and all anti-freeze purposes, Paris devises outfits such as these. The first one above is from a new knitting house, run by Vanina de Waar, the daughter of Kostia de Waar. It includes a brown tweed skirt worn over a knitted striped sweater and culottes. • Schiaparelli made the other costume—see how the red-and-black check ski pants do a disappearing act in the small photograph at the right. They fasten up under the brown corduroy skirt by a trick button arrangement. A corduroy helmet buttons on to the checked jacket.

VIVIEN LEIGH, EXTRAORDINARILY BEAUTIFUL AS CLEOPATRA, PREENING IT AS THE FELINE ALEXANDRIAN

"CAESAR and CLEOPATRA"

CLAUDE RAINS, A NOTABLE ACTOR, AS CAESAR, PUISSANT AND DISILLUSIONED

CECIL BEATON

THE filming of Bernard Shaw's play, "Caesar and Cleopatra," has become in England almost as legendary as the subject. The goings-on, the daily gossip, are rather like the upheaval in America over the processes of filming "Gone With the Wind" five years ago. The studios are in an uproar. There are the conflicts and reconciliations of temperamental fireworks. Cohorts of dressmakers, wigmakers, fitters, electricians, scene painters, plasterers, and technical advisers, as well as whole masses of stars, revolve around the squat, vibrant pivot-point of it all, the producer, Gabriel Pascal. (He is the only man honoured by Shaw's permission to film the Shaw plays.)

The film has everything: intellect, sex appeal, romance, history, Technicolor, and a perfectionist complex. (Every time a plane flies over the studio the sound track runs amok and the scene has to be reshot.) All Pascal's films have been a long drawn out agony to everyone taking part, but "Caesar and Cleopatra" promises to beat all. Practically every dressmaker in London is making costumes—there are entire Roman armies to be dressed. Some of the cast are even going to North Africa to get real sand and real sun of the desert. There is, in addition, the enormous cachet for England of two of Hollywood's great stars, both of them British—Vivien Leigh and Claude Rains. Together they make this story of Caesar, disarmed by Cleopatra's almost school-girl coquetry, a miracle of illusion.

CAFÉ SOCIETY AND BARNEY JOSEPHSON

BARNEY JOSEPHSON'S TWO *CAFE SOCIETIES* ARE NIGHT-CLUB CLASSICS. His customers have an affinity for jazz, for the musical idiom of now. Photographed is his formula for success, a formula rigid as a plaster cast. He always has a hot pianist who can rip off Bach (Hazel Scott); a ballad singer of enormous moving technique (Josh White on guitar); a master jazz band (Edmund Hall on clarinet); and a stabbing satirist (Jimmy Savo). Josephson, who hates all corn, is in the lower right. An ex-shoe-buyer, he is white-haired, mousey, smoothly worn down. He started the *Cafés*, named by Clare Boothe Luce, because he loved fine Negro music, worked out his formula with John Henry Hammond, an authority on jazz, has seen many of his unknowns rise to top billing, now listens to them dead pan

GJON MILI

COPACABANA AND MONTE PROSER

MONTE PROSER'S *COPACABANA* IS A NIGHT CLUB CLASSIC in the field of night spots for middle-aged adolescents, a club so successful that it takes in fifty thousand dollars a week. His customers have an affinity for noise, love this cellar with the stage view blocked off by white cellophane palms. Photographed below is his formula, always kept; the entrancing seventy-five-dollar-a-week show girls, revealingly covered up; the toe dancer clacking; and a Broadway comic who is always enormously funny—here Joe E. Lewis. Proser is in the right-hand corner. An ex-press agent, with a gentle exhaustion, he is an authority on pretty girls, never goes into the kitchen, never gets anywhere on time, delights in discovering young talent, bets his profits on the horses, and is as disorganized as a nervous breakdown

RAWLINGS

OPPOSITE: Look at this checked suit. Clear, uncluttered, precise as though it were tailored on graph paper. No wonder checks look so inviting now in mid-January. Wearing them under furs is sort of a dress-rehearsal for Spring. This Ducharne's black and white men's-wear check tweed is tailored to a T-square. Has effective arrow-straight lines, a high, turn-down collar. By Maurice Rentner. Sizes 8 to 16. At Bonwit Teller (the mink, too). I. Magnin; Vandervoort's; Filene's

Check suits from now on

ABOVE: Brown and white check tweed as fine as jersey in a "soft classic" suit made by Philip Mangone. Notice the fine detail of the selvage binding. Platina felt beret by Jeanne Tête. Natural raccoon coat. All: Bonwit Teller. Suit, sizes 10 to 20, $125. Also at Carson Pirie Scott; Garfinckel.

• Photographs taken at the famed atelier of Emil Herrmann (right) where the world's great violinists, cellists buy precious Amati and Stradivari...and have them cared for

Ladies in the light

BEATRICE KRAFT (below), young dancer in "Sadie Thompson," wears romantic pale grey—suggested by the clothes-conceits of George Sand (there's a new film about her). It's a coat-dress of Forstmann wool, touched with foppish white piqué, buttoned with silver-plate, and belted with pigskin. Looks very fresh, right now under furs; looks forward to spring.... Jo Copeland design. Sizes 10 to 18. About $95. At Saks Fifth Avenue; Rich's; Ransohoffs

Beatrice Kraft, of "Sadie Thompson"

RUTH MATTESON (opposite), pretty actress ➡ who *plays* the pretty actress in Ilka Chase's current "In Bed We Cry," wears a short dress of champagne-beige rayon crêpe—light touch for now and the next two seasons. The draped skirt, good shoulders, deep-slit neckline add up to a fine figure.... Adele Simpson design. Sizes 10 to 20. $35. Altman; Bonwit Teller, Phila.; I. Magnin; Carson Pirie Scott. All jewels: Seaman Schepps

RAWLINGS

Ruth Matteson, of "In Bed We Cry"

good news in PRINT

For years the little print dress—like the Tom Collins—has been an American way of meeting warm weather. When the sun is no more than cold comfort to half the States, the first prints come out and make a bright false springtime of their own. They're still in circulation some six months later, long after the shop windows across the country have taken on their autumn colouring.

But there's news in print this season—and it's good. The new American print dresses are the most successful that we can remember (and *we* can remember boys we danced with just once, at the Andover prom). Sometimes in the past, a print had a trick of looking Practical if Nothing Else. Or a trick of combining a busy fabric with a cluttered dress-design, and making you look somehow crowded, even when you felt fine and cool. For the past few seasons, the perfect print—built into a basically distinguished dress—has been almost as hard to find as a witty beauty. This year, the perfect print is strictly a cinch. See seventeen, on the following pages.

L-85, the Government's wartime fabric restriction, has kept a lot of nonsense out of print. Has sliced off ruffles and pleats that muss up the line. Has shaped a decisive silhouette that shows a print to the best advantage. Some of the new dresses are little more than scant, handsome slips—just a shape, with a print upon it. Some are pointed with the clean jut of a peplum, pocket, tunic, or a bow. But the lines of the dress are never allowed to confuse the issue.

The issue is the wonderful new printed rayon crêpe, faille, jersey—and it's well worth keeping clear. You'll find plenty of small, spaced patterns, uncomplicated but not at all cliché. Plenty of porcelain flower prints, bunched on black grounds.... And some of the best fashion artists are designing prints with a new look: black pen-stroke patterns, scrawled loose and lovely on pale grounds—like very good sketch-books gone to heaven.... Colours are odd and nice—blue-pinks, green-blues, and a dazzle of yellows: straw-colour, gold, and a sharp lemon-green.

On the next four pages are some of the best new prints—all in the about-$50 family. All look best, we think, worn as we show them here, with dressed-down accessories. Have little gloves made of the same fabric, or in one of the print's strong colours. And neaten your head with a bow, or a smooth-planed hat, or a knot of fresh flowers.

Best print news in years...is that, this spring, there is a profusion of fresh, clear, non-stereotyped prints ➡ (see right), cut into wonderfully simple dresses. Opposite: Half-moon-splattered dress of Onondaga Enka rayon crêpe. $40. Sizes 10 to 20. Lord and Taylor; Marshall Field. Models' Special Complexion.

JOFFÉ

The New York Time

Peplum dress of Enka rayon crêpe. By Larry Aldrich. $40. Henri Bendel

Bianchini Fiberset rayon crêpe dress. By Joseph Halpert. $50. Bergdorf Goodman

Petal dress. Combier Enka rayon crêpe. By Capri. 8 to 16. $45. Altman

Tunic dress. Rayon crêpe. 10 to 20. $45. Bergdorf Goodman

JOFFÉ

Peppermint shirtwaist dress. Rayon crêpe. By William Bass. $30, Jay Thorpe

Sheath dress. Combier rayon shantung. By Rose Barrack. $80. Altman

Tab-collar dress. Combier rayon crêpe. By Larry Aldrich. 10 to 16. $30. Henri Bendel

Side-draped waistline dress. Diminutive sizes 10 to 18. $40. Bonwit Teller

Peek-a-boo-throat dress. Of rayon crêpe. Diminutive sizes 10 to 18. $40. Bonwit Teller

Short dinner-dress, $30. Bolero, $9. Sizes 10 to 20. Arnold Constable

Bow dress. Gourdon rayon crêpe. Sizes 10 to 20. $40. Lord and Taylor

Sleek-middle dress. Combier rayon crêpe. By Larry Aldrich. Sizes 10 to 16. $35. Henri Bendel

Bianchini Fiberset Enka rayon crêpe dress. By Capri. Dress, $50. Shawl, $15. Altman

• ALL: ALSO, MARSHALL FIELD

News in print – coast to coast

JOFFÉ

More prints

Left: Bound-midriff dress. Rayon jersey. By Adele Simpson. Sizes 10 to 18. $60. Bergdorf Goodman.
Above, left: Mock bolero dress. By Troy Stix. Sizes 8 to 18. $60. From Lord and Taylor.
Above, right: Draped-skirt dress. By Joseph Halpert. Sizes 10 to 18. $50. From Bergdorf Goodman. Both of Julius Werk rayon faille.
• All, also at Marshall Field.
• Simulated pearls by La Tausca.

A LETTER AT LAST

By Mina Curtiss

[EDITOR'S NOTE: *Mina Curtiss edited* Letters Home, *the eloquent collection of servicemen's letters recently published by Little, Brown. A handsome, sculptural woman, with a sulky voice, Mrs. Curtiss is the daughter of Boston's great merchant, the late Louis Kirstein; the sister of balletomane Lincoln Kirstein. Off and on, for the last twenty years, she has brought her unacademic manners, her moral enthusiasm, to the teaching of English at Smith College. On leave of absence, she worked in the Overseas Radio Bureau of the O. W. I. In the 'Thirties,* The Midst of Life, *her novel-in-letters, made an echoing splash in the* Atlantic Monthly. *Royalties from her new anthology will go to the American Red Cross.*]

READING other peoples' letters was the first crime for which I can remember being severely punished. At the age of seven or eight, while my mother was busy packing to go to Atlantic City for Easter, I, in my brand-new travelling dress of navy-blue serge, trimmed with navy-blue and white polka-dot foulard, and worn with a guimpe, roamed up into the somewhat dusty attic. There my mother found me, as train time approached, reading my father's love letters to her. She promptly destroyed them, a punishment which I still regard as cruel and unusual, though it may have fitted the crime. Ever since, it has seemed to me that all really interesting human knowledge is contained in personal letters. Nor has reading several thousand G.I. letters home caused me to change my mind.

In the index to my collection of overseas letters there are nine references to girls; ten to women; four to clothes and thirty-five to food. The readers will have to draw their own conclusions as to the social or psychological significance of this percentage.

A North Carolinian, Private Thaddeus Wilkerson, writes from North Africa in a letter to the editor of his home town newspaper, "All you girls at home who are often forgetting your far-away soldiers and stepping out with the remaining draft dodgers, need not think the fun is all yours. There are lots of beautiful French girls, who for a stick of chewing gum or a piece of candy will give you that 'Ipana Smile of Beauty.' Yes, they must use Palmolive, too, as they have that 'Schoolgirl Complexion.' Some call the native Arabs dumb, but we had hardly arrived in Casablanca before they started to beg for 'smoke' and 'shooing gom.' "

There is no propaganda in the letter which another Iowa corporal wrote to his mother, also from North Africa. "These Arab women over here are nuts," writes the corporal. "They go around with all but one eye of their head covered. One woman ran into the side of a truck and one wheel ran over her foot.... If the Yanks stay over here as long as they stayed in Ireland, there is apt to be a mass unveiling."

But even the unveiled women, the English girls in India, help little to solve the entertainment problem of the G.I. A boy from Newburg, Maine, writes home to his parents, "I can go to a movie two or three times a week and dance at least twice a week. The girls over here sure are different from the girls back home. I wish some of the girls from there were here. These girls won't even look at you unless you have a formal introduction."

On their home ground, however, the English girls would appear to be less formidable, judging from a letter written by a Nebraska corporal to a girl friend. "Most of the girls here are quite nice looking," he writes from "Somewhere in England." "As you know, unpainted faces, bare legs and plain clothes are right in style. If some of them could dress and paint like American girls they would be very attractive. Take my word for it, American girls are lucky."

That the English girls are aware of the luck of their American cousins on more scores than freedom from the blitz appears in a letter from a sailor to his girl friend back in the States. He tells of a dance at the Red Cross Canteen given by the WAAFS. "I spent the evening dancing and talking to a girl named Sally Welsh...and from what she told me, theirs is not an enviable life.... The thing, though, that she regretted most not being able to get any more were silk stockings (I suppose you'll understand this a lot better than I can,—it doesn't strike me as *(Continued on page 95)*

How to reduce legs

We won't try to make leg-reduction sound easy, because it isn't. Nor quick, because it isn't. But we will try to make it sound possible, because it is. And now that the all-covered-up-but-the-legs look is a fashion, we thought you might like to know that: reducing the legs depends on a daily régime which includes Leg Rest, Change of Gravity, Increased Circulation, Massage with Compression Exercises.... All right now, one at a time.

First, *Rest:* the idea is to keep the legs up as often as possible; to walk as little as possible; to give up any active sports which tend to develop the leg muscles. Skiing and cycling are especially taboo.... Second, *Change of Gravity:* glandular imbalance frequently causes poor circulation, and consequently a concentration of fatty tissue in the extremities. The body needs to change the force of the pull of gravity. It is important to lie head down, on a board, which is inclined at an angle of 40 degrees, for at least a half hour each day.... Third, *Increased Circulation:* before starting the real work (massage and exercise) the circulation must be brought to a pitch at the spot where the reduction is needed. The legs can be soaked in hot water for twenty minutes or so. Or, instead, each leg can be wrapped in an electric heating pad.... Fourth, *Massage and Compression:* the massage for leg reduction is really a sort of sideways wringing motion, with both hands working against each other. (You use the same motion you would use if you were wringing out a heavy sheet.)

Start at the ankle, slowly working up the legs. After doing this for fifteen or twenty minutes, start compression exercises. These are done sitting on the floor, and what you work for is to slap the calf or the thighs hard against the floor, to break down the tissues. For the calves: sit on the floor, knees up, heels touching the floor, toes stretched hard towards the front of the legs. Then slide the right heel along the floor until the leg is stretched out straight against the floor; then snap the leg back to the knee-up position. Repeat with the left leg. This should be done in rapid alternation, with a hard snap to the movements, so the calf of the leg gets a whack as it hits the floor. For the thighs: sit on the floor, knees up. Put the right hand on the right knee and push the knee sideways until it touches the floor. Then back to the knees-up position, and repeat with the left knee. This, too, should be alternated rapidly, and the thigh should be slapped against the floor. Keep these two compression exercises going for at least fifteen minutes.... Further notes: eat as little salt as possible. Salt retains liquid weight in the body.... Look for some results in a few weeks. You should have a neatly-turned leg in three to six months.... It's not easy, it's not quick. But isn't it worth it to you?—or are you just leg-lucky, anyway?

1. Bib shirt of Enka rayon, wool pants. By Clarepotter. Bonwit Teller.
2. Striped Everfast cotton-and-rayon beach coat: Bloomingdale.
3. Pink Chinese-silk jacket, wool jersey shorts. By Joset Walker. Lord & Taylor.
4. Coolie jacket and shorts, of beige silk-and-rayon. By Joset Walker. Lord & Taylor.

Opposite: Peruvian *Cholo* of Celanese sharkskin over black shorts of Soap 'n' Water rayon. Serrano fashion designed by Carolyn Schnurer. Franklin Simon; Bonwit Teller, Phila.; Charles A. Stevens; Seidenbach's

BLUMENFELD

RAY BELL

Black gabardine strapless bra and boxer-pants of Everfast's crisp crude cotton. Duchess Royal design. $11. Altman; Miller & Rhoads

Sun costume—coarse white Mexican cotton, penciled with green. Bra, shorts, $18. Jacket, $23. Tina Leser design. Jay Thorpe; Thalhimers

"Stagwell"...

On the banks of the Wye River, curving along Maryland's Eastern Shore, is "Stagwell," Mr. and Mrs. Holmes' three-hundred-acre farm. Here they live all year round in a big, rambling house, part of which was built by Thomas Stag in 1659. Inside, the house has a casual country air, plus a fine eclectic flavour; mixed in with softly flowered chintzes are English antiques, old Swiss doors, Pennsylvania Dutch chests, collections of rare porcelain birds, and, everywhere, personal photographs. Outdoors, life is divided between the pool and the farm, with the latter claiming the major share. For "Stagwell" is proudly self-sustaining, markets its own eggs, pigs, dairy products, and Aberdeen Angus beef cattle

In front of the playhouse, looking out over the pool toward the big house framed in trees

Natural wood paneled walls, deep red leather chairs, and lots of rose-and-green patterned beige chintz, designed by Jimmie Reynolds

In the bar, old Swiss stools, and on the walls old Pennsylvania Dutch marriage certificates

Mr. Holmes at the cattle barn

Mr. and Mrs. Carl Holmes' house in Maryland

BALKIN

MORE MARYLAND FARMS ➡

On the steps, Karyl and Arthur Kudner

"Talisman Farm"

MRS. ARTHUR KUDNER'S house in Maryland is built on a thousand-acre strip of land jutting into Chesapeake Bay. Here Mrs. Kudner and her two small children spend most of the year. Inside, the house is a blend of English antiques, chinoiserie, chintz, and eighteenth-century paintings. Outside, it is a working farm with its fine herd of white-faced Hereford cattle, suckling pigs, and turkeys sent to market yearly.

BALKIN

The white-washed facade of Mrs. Arthur Kudner's Maryland farm

Talisman roses woven into the living-room rugs

DESIGN FOR DRESSMAKING. ➡

This gala cotton skirt can lead a life of its own North or South, morning or night. The skirt of printed Everfast waffle piqué, its turtle-neck top of black jersey. Vogue design, 5344

• Jewellery: Gold and Silver Shop

BALKIN

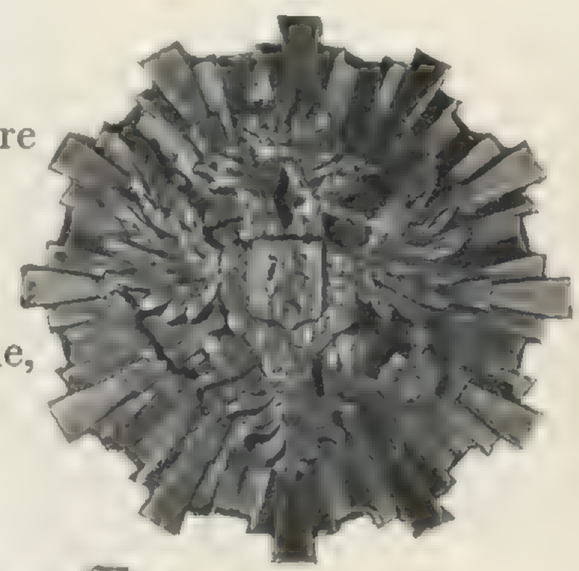
A COAT WITH NINE LIVES. The busiest coat of the spring is the wonderfully broad-shouldered red wool suède cloth cardigan coat on the opposite page. Its long-short length, good, softly-fitted body lines, bright-"neutral" colour, make it amicable to almost any suggestion—tea, tennis, a matinée, the Spring Ball, a walk in the woods. It behaves, each time, like a pretty-special coat. Shoulder it over slacks and a turtle-neck sweater blouse, a tennis dress, or an evening dress; over shorts, a checkered skirt, or a slim black evening gown. Over all. Junior Fashion #1. Sizes 9 to 17. $40. Peck and Peck; Kerr's; Wm. H. Block. Wherever the coat goes: Ciro's "Reflexions" perfume.

VOGUE'S JUNIOR FASHIONS

A DRESS WITH NINE LIVES. A slender, simple woollen dress can change its way of life as easily as you take off a hat. For instance, on evenings-out, you might scrape your hair tight-up, catch it at the crown with a gold barrette—and heap your arms with clinking gold bracelets. Then, in the same dress, you might go to town on Saturday afternoon with your hair snared into a bun at the top, and—sitting on your head—a flat sailor, blossoming with bows. For tea-and-dancing, you could hide your hair in a crisp and pretty hairline hat of red and navy belting. Or pull on a Cannes beret...and shop the shops. On page 88: One dress which takes as many rôles as you have change-of-costume hats.

FAKE JEWELLERY FIND. Now—out of their stocking-and-lipstick money—Juniors can buy decorations which look surprisingly like the wonderful old jewels which their mothers are hunting down in expensive little treasure-shops in town. These orders (pictured right), of antiqued gold-finished metal, were inspired by authentic court orders of another day, shown in Vogue, December 1. Wear one stark against the navy-blue dress on the next page. Or pin it to a suit lapel. Lock it to a collar of pearls; or clasp both-together to a belt at your waist. By Karu. $3.95 each. Arnold Constable; Kaufmann's.

• For shops in other cities see page 100



JOFFÉ

MORE JUNIOR FASHIONS

3

4

5

Four tops; one dress

2

To change its face, this young dress takes—instead of on-again-off-again cuffs and dickeys, buttons and bows—the wonderful cosmetic of hat variety.

Junior Fashion #2: Porthole-belt navy-blue Juilliard wool crêpe dress. Sizes 9 to 15. $20. Best; Neiman-Marcus; Frederick and Nelson. Bracelets: Seaman Schepps.

#3: Hair down in a felt beret. By Brewster. Without pin, about $5. Best.

#4: Hair up in a bowed straw sailor. $11. Vic-Deb hat at Lord and Taylor.

#5: Hair covered in a red and navy rayon belting hat, $15. Lord and Taylor.

• For shops in other cities see page 100.

Opposite: Beautiful, twenty-year-old Mrs. Pat de Cicco (Gloria Vanderbilt), who wore the first young short evening dress, was the first under-twenty to dare a high-tower pompadour, made long, sleek, flowing hair a new young by-law, now adopts another convert-making coiffure. She sweeps her top hair back from the brow, coils it thickly at the crown of her head, and braids what's left—like a horseshoe—around the back.

Mrs. Pat de Cicco

FRANCES MCLAUGHLIN

in her new braided coiffure

Case of the Phantom in the Ballet

PHOTOGRAPH BY PICKER X-RAY CORPORATION

I'm no Sherlock Holmes, but at last I knew the woman's secret. I picked up the black satin ballet slipper, adjusted my costly X-ray machine.... For days I had suspected those little flat, leather-soled slippers. She said she wore them for fun and for comfort—dancing, in the country, for dinner at home. But I *knew* there was more to them than met the eye.... The X-ray saw all. The slipper had a phantom wedge—a lift slipped inside the heel. *That* was why she walked with such aplomb; *that* was why she didn't seem to lean backward about Things.... She confessed. Said she bought the slippers at Saks Fifth Avenue, for $5, no ration coupon. Said they had others too, of cotton gabardine Said the phantom wedge was wonderful, and everyone would know it soon enough.

Winged Victory . . . A NEW LIPSTICK WITH MATCHING NAIL POLISH

News . . . because it is the latest creation in a long line of famous lipsticks . . . can be worn by every woman, with any costume . . . an all-day, all-purpose lipstick. If you are a collector of lipsticks, you'll want this at once . . . if you're a one-lipstick woman, you'll find WINGED VICTORY is all you need to make your lips look lovelier than ever before.

WINGED VICTORY LIPSTICK, 1.00 and 1.50** (refills .75)* ***WINGED VICTORY NAIL POLISH to match, .75
(prices plus taxes)

Elizabeth Arden

Rawlings . . . Jonker Diamond, Harry Winston Collection

Dana's precious Platine for the precious Blonde

From France, the fame of PLATINE first traveled until now (like the fabulous Jonker diamond, above) its name is known across the world. PLATINE is in itself a jewel...created to gloriously reflect and to enhance the ultimate in blonde elegance. The ounce, $22.50.

FELIKS TOPOLSKI

(Continued from page 53)

whose patriotism and socialistic beliefs were the passion of her life. It is to her forceful personality and single-minded support, that he owes so much. He showed precocious talent, and, wearing a velvet suit and button boots (an old photograph supports his description), he sprawled about the floor, drawing coloured chalk battle scenes, Napoleonic epics, and was his parents' pride and joy. He has always drawn fluently: organically, perhaps. His early days were golden with easy success. Easy, but not cheap. The gifted, charming student; progress and prowess. His set, the Warsaw intelligentsia and *elegantes*, were his claque, too. Straight from the Academy of Arts he was commissioned to work for one of the most brilliant, satiric weeklies, *The Barber of Warsaw*, and to paint murals for a club-like café in the government-sponsored Pavilion of Arts. So launched, he made a spectacular career, uninterrupted by his two years' military service—he was a second lieutenant in an artillery regiment, and very much enjoyed all the flamboyant militarism of the game, wore uniforms of his own design, and legendary moustachios. But Polish triumphs began to pall. He made the usual European tour: Paris, Vienna, winter sports in Switzerland, and so on. One rainy April he arrived in England to sketch the English in their lair, and in particular the Jubilee celebrations. Polish friends took him around. He didn't speak one word of the language, and found it hard going. But London in the rain, the Horseguards, the City, ...it was Dickens, Hogarth, Hardy and Wren—everything he had imagined and more. He was caught. He stayed on, enraptured. And has stayed on ever since.

He lives in London in a studio hanging over the Regent's Canal, backed by a ragged, scrubby garden, and peeling plaster house, said to be one of the scenes in Compton Mackenzie's period-piece novel, *Sinister Street*. The barges are moored below the studio windows, the water shimmers up on the confusion of objects which crowd the huge rooms. Exaltatory Soviet war posters, a West African belle's cotton gown draped on a lay figure; tea-cups, flowers, beer bottles, crude Italian peasant broad-sheets, sort of Asiatic *Images d'Epinal*. His own sanguine sketches of Shaw; a Tiepolo; African children's drawings; books, and more books, and more still.

As an official Polish Government War Artist, and for the British War Artists Committee, he went to Italy, Palestine, Egypt, Syria, Africa, India, Burma, China...wherever the war raged. He went, spinning forward into each fresh phase of the battle, hurled across space in planes, jeeps, sampans, and the local bus, sketching as he went, speed the essence of his travels, the *clou* of his achievement. Speed, extraordinary, unforgettable pace. His sketchbooks are note books, revealing an accuracy, a kaleidoscopic movement that makes the camera seem static.

These famous spectator fashions, born and brought up right here in America . . . proud of their shirtmaker background . . . cited for distinguished service from Maine to Mexico. Be sure to see our youngest, in home-grown, home-spun, truly-American linen. Write for name of shop near you.

McMULLEN COMPANY • 475 FIFTH AVENUE, NEW YORK 17, N.Y.

LUXEMBURG FRONT

(Continued from page 61)

three. Suddenly French was forbidden. Ten marks fine for saying simply "*Bon Jour,*" or "*Merci.*" French family names were changed to the nearest translation in German. Of course, a young man when he reached military age, would be proud to be a member of the Wehrmacht. The girls must be pleased to be land girls in Germany for six months like real Germans.

Then the pressure built up. The six months landwork had a year of munitions work added to it. The peasants who found their sons goose-stepping in the German army, hid them, and were ferociously punished. The black-bordered red posters announcing the execution of a traitor were more and more frequent. First were the names of the intellectuals; teachers, lawyers, union leaders who had been denounced for talking of better days in the past or suggesting a change in the future. There were executions of deserters, boys who had come home on their first leave from the Army and didn't intend to return. Then there were the reprisals, hostages, deportations among the families of evaders and those who harboured the hunted.

The shops became bare, the black market stretched out its tentacles from city to farm, boys disappeared Englandwards. The "good true" Germans became worried and more arrogant, the untamed were cowed but the Maquis was forming.

When the Germans left, they took with them a number of Luxemburgers who had been slightly indiscreet in their pleasure at the Allied armies' approach. There were thousands of last-minute tragedies of this type as in Belgium and France. Families and individuals who had thought they had gotten away with it were snatched at the last minute and taken off to captivity. Not always for indiscretion; more often because their dossiers showed they'd be useful to us... they had key-knowledge, leadership talent, or they could be hostages for the silence of those left behind or as surrounding cover for some pet collaborators the Germans didn't want us to know about.

When I went into Luxemburg, I was assigned a billet at the local veterinary surgeon's house and given the password for the night. The grand-nephew said, "What a funny 'Monikaner.' He has hair like you, tata, and red on his lips." (The Lux word for uncle is "Moni"—for American—"Amerikaner," so all the kids in the village call the Yanks, "Monikaner.")

I'd never been billeted on civilians before. My boots were muddying the perfect floor of their modern villa and I felt a great oaf. My hostess was wonderful, fair, fat and forty. Jacqueline, their daughter, hadn't known French well enough before the Germans to feel at home in it after four years of suppres- *(Continued on page 99)*

true and terrific

Our beautiful brief. Our twenty-pleat short. In gold, aqua, red, powder blue or black. Best of all, in Irelin*, the Crown Soap'n'Water* rayon that's guaranteed washable . . . that will live and keep lovely through countless launderings, in even the hottest water, with any soap.

Briefs 12 to 18, $3.98 • Shorts 12 to 20, $4.98

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Korday SPORTSWEAR, Inc. 991 Sixth Ave., New York 18

*Reg. U.S. Pat. Off. *Spun Rayon. Made in U.S.A.

A LETTER AT LAST

(Continued from page 77)

being so important) so I told her when I got back to the States I would send her some—I hope you won't mind."

It was fortunate for his peace of mind that the sailor was unaware of just how much his girl would have minded and for what unsentimental reasons.

In the Pacific these problems of luxury in ladies' dress do not seem to arise, even in Australia according to the letters of Corporal Jay Jenkins, Jr., to his parents in Boiling Springs, North Carolina. "Mom, these Aussie women," he exclaims, "take the longest strides when they walk along I've ever seen!... Lot of 'em are pretty. Some have kind faces—funny kind—but all the people are swell to us." And in a later letter he writes from the interior of the country, "We also saw a lot of hikers and, brother, when they say hike they mean hike! We saw these long-stepping gals with man-sized packs on their backs stepping high-wide-and-handsome up the slopes. Sometimes the hike lasts a week." Certainly silk stockings wouldn't.

Nor would they have much chance at a dance on a South Pacific Island, described by a private from Columbus, Nebraska. "I went to a native dance Saturday night and, boy, you should try it some time if you ever get over here. We had to take our shoes off to dance. The native belles do the choosing and you can't refuse to dance. The men play the music and drums, and it really is a show. I wish some of the girls back there could see it. I wonder what they would think."

On the whole, I think the "girls back home" have little cause for jealousy of the island belles. A naval aviator has summed up the G.I. attitude towards them very succinctly. "Don't worry about me and these dark girls. Not by any stretch of even a lively imagination do they resemble Dot Lamour and here we have been led to believe these beaches alive with gals like that."

All the men whose letters I have so far quoted are obviously unmarried. It is more difficult to know what husbands write home because mothers rather than wives seem eager to have their men's letters published. A Brooklyn fur-worker, however, a Pfc. in the Engineers, shows himself the kind of husband many women would covet.

Even during his training period, he found time to write about the personal problems of his wife, then his fiancée. From Fort Belvoir, in July, 1941, he wrote the following advice.

"My dearest little Baby,

...Frances writes that she has joined some dance group. This would be an excellent idea for you. Perhaps it would take some of the excess weight off your posterior anatomy. But I mean it seriously. The proper exercise would really *(Continued on page 96)*

GAINSBOROUGH *Playing Cards*

For your own enjoyment and for gifts... these reproductions so true to the rich palettes of your favorite masters.

GAINSBOROUGH

E. E. FAIRCHILD CORPORATION
ROCHESTER, N. Y.

Lady Stanley of Alderley

An internationally famous beauty, Lady Stanley has been in this country with her husband, an officer in the Royal Navy. Lady Stanley has vivid charm—shining golden hair, vibrant blue eyes, and a fine, clear-blonde English complexion. "When my skin looks tired after a day of war work, I cover it with a cool, 1-Minute Mask of Pond's Vanishing Cream," Lady Stanley says. "My face emerges from the Mask looking smoother, brighter, and so much *fresher.* I use the Mask 3 or 4 times a week—at least!"

Lady Stanley of Alderley—"My beauty pick-up is the 1-Minute Mask"

How to have a more attractive complexion—in one minute . . . *Spread Pond's Vanishing Cream* whitely over your entire face—everything except your eyes. *Leave this cool, fragrant Mask on* for one full minute. *Then tissue off.* "Keratolytic" action of the cream loosens trapped dirt particles and scaly skin cells—*dissolves* them! *Result*—your skin looks beautifully revived! Lighter . . . fresher . . . prettier. And it has a new, softer feel. Now your make-up *can't* go wrong!

For quick-and-silky powder base—spread one finger tip of Pond's Vanishing Cream over your whole face—and *leave it on.* It's non-greasy holds powder fanatically!

IMPORTANT! Buy one luscious big jar of Pond's instead of several small. Save glass and manpower!

THE MORE WOMEN AT WORK—THE SOONER WE WIN!

A LETTER AT LAST

(Continued from page 95)

reduce your hips and give you a good deal of grace besides.... And speaking of exercises, it occurred to me that you rarely ever take any, and it's just as important for a woman to take them as a man. You could even ask Newton to teach you to fence, because that really is a graceful and strengthening sport. So consider this in all seriousness because I don't want my baby getting fat and I certainly don't want her to have too large hips and all that goes with it.... Good-bye, my dear. I love you and miss you so very much.

Eric"

Less than a week later from Plattsburg he writes again to "Baby Mine":

"...I'm so glad to hear my Baby's gonna fence with Newt. That proves she cares for me and loves me. I want her to reduce her hips and she's going ahead and doing it. So I love my little baby and she loves me."

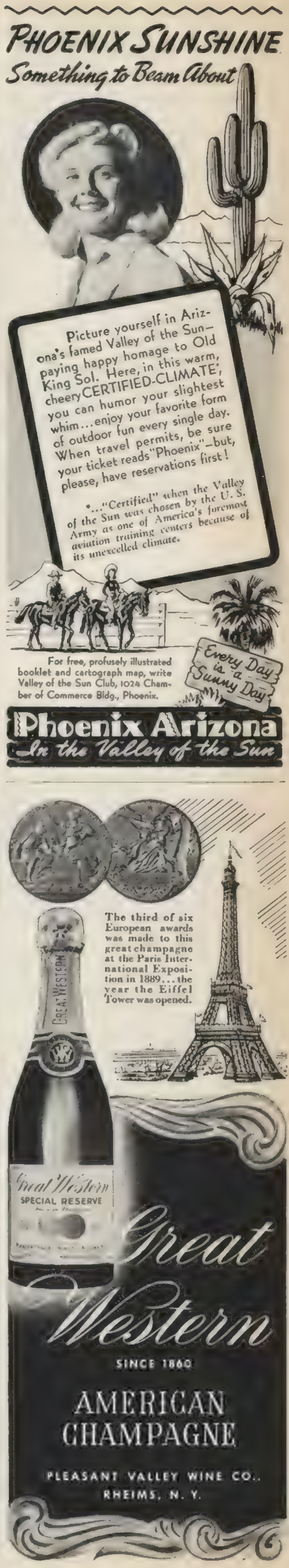
A model girl friend, it seems to me.

Pfc. Eric —— also has opinions about his Baby's clothes—strong enough not even to be obliterated by the horrors of war. In June, 1941, he writes her from Fort Belvoir: "Today we had a 'lovely' time. We were kidding around with gas. We were issued gas masks. We had a taste of various different kinds of gas. A small charge was detonated and we ran through it. After sampling it, we donned our masks and went into the gas chamber to try out the masks. The second time that we went through, the room was filled with tear gas.... My eyes stung like hell. Also the skin burns like hell and becomes very irritated. We were also given a taste of an irritant gas. Just the slightest whiff of this stuff gives you a fit of coughing fit to kill. By God, a full dose of it would kill you easy as pie."

And "easy as pie," Pfc. Eric —— continues, "...About the dress you bought, it doesn't sound too promising, especially when you bought it 'down stairs.' But we shall see. I really have more faith in you than you know about your ability to buy clothes. I feel that I can almost trust you to buy your own clothes alone."

This faith seems to have been justified because a year and a half later, in a letter from Italy, Baby's clothes are again mentioned. "Your little piece about the girl who recently got married having her husband come up to take her to lunch was nice. Some day (God knows when) we'll do likewise.... I'm jealous your being able to hear the Shostakovitch 7th. I've read so much about it since I've been overseas with, of course, no way of fulfilling the desire to hear it.... I like your drawing of the dress, it was very clear. I still can't picture you in green.... I've been somewhat depressed lately. The weather and war become slightly wearing after a while. The only thing that really makes me feel good is the news from the Russian front. I love you so damn much. Eric"

Of all the letters to mothers which were sent me the one I liked best came from a Californian, a private first class in *(Continued on page 97)*



Blue Sapphire

perfume by
LYNETTE
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CROIX ROYALE
(say Croy Royal)
Brandy
LIQUEUR QUALITY

Croix Royale Brandy is the result of the expert blending of fine brandies. It's as perfect a brandy as experienced skill can produce, comparable to the finest of European Brandies. *A sip will convince you.*

Try Croix Royale Brandy after-dinner or in high balls, manhattans, and old-fashioneds.

BUY WAR BONDS FIRST!

CAMEO VINEYARDS CO. • FRESNO, CALIFORNIA

A LETTER AT LAST

(Continued from page 96)

the Marines. Before enlisting, he was a butcher. His mother wrote me, "I feel that this letter expresses the thoughts and feelings of not only my son, but all the boys who are giving themselves in service to their homeland. My son has the ability to put it into words."

San Diego, California
July 26, 1942

Dear Mom:

...As I sit here and write this, surrounded by sandbags, capped by a camouflage net with a deadly machine gun as a companion, it is hard to realize that it was such a short time ago I was just a little boy. How big my world seemed to me. As if it were the only one, while all about me there were millions of worlds in existence just as important to their king as mine was to myself. How inconsequential it all was. How big it can be when all these worlds are pitted together in one big effort. The fulfillment of which is freedom.

Freedom? Maybe it's more than freedom. I think it is for the fulfillment of all of the dreams and sacrifices we, the people, make. The ultimate goal the people have lived and died for since eons before our own gigantic entrance into this muddled world. Whether you or I live to see the fulfillment means nothing if, in some way, we can help to attain for the future all that we believe in:—Right, freedom, peace, love, happiness, contentment; all these, at some time, we have tasted their pleasure. But would they be of any good to us if we hadn't had bitterness and unhappiness? We would soon become complacent. We wouldn't realize their sweet fulfillment. We can't appreciate the warm golden sunlight if we haven't experienced the blackness of an abyss. Nor could we appreciate freedom unless we see it being torn from our grasp.

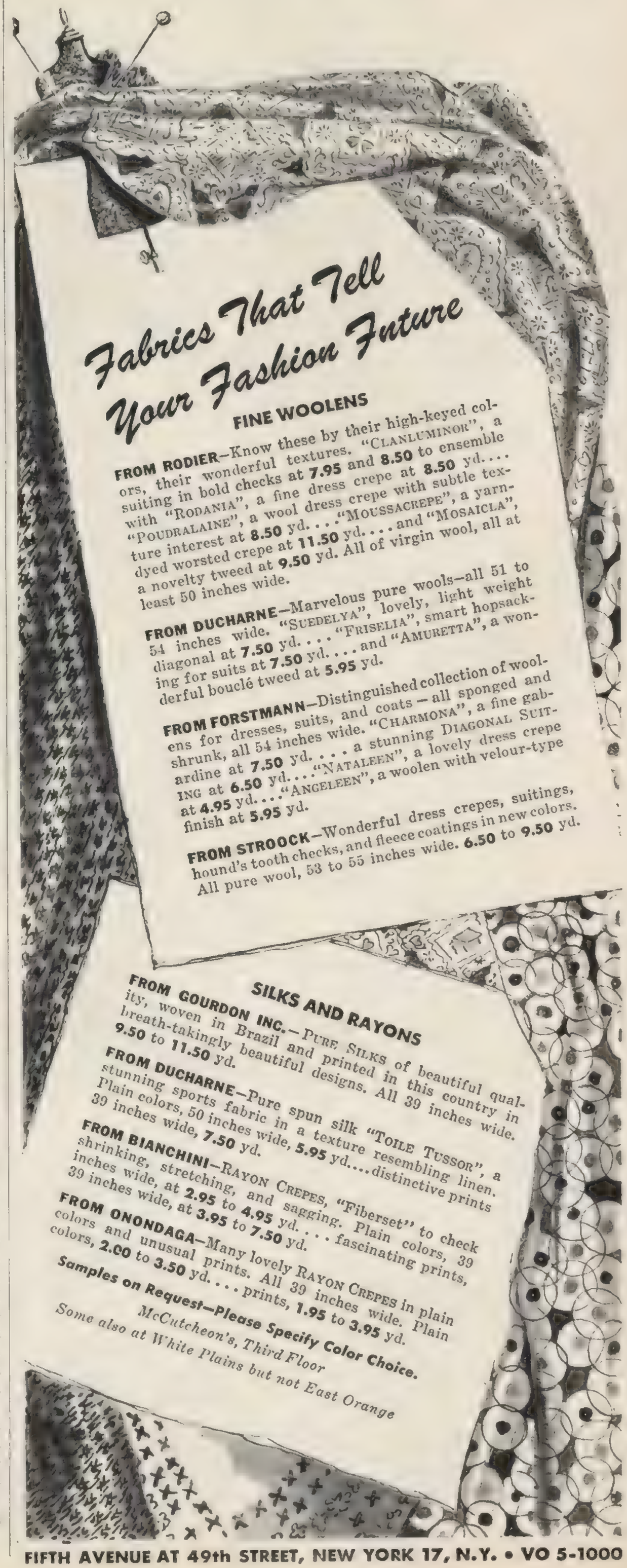
We will live, we'll die. Our sons and daughters will propagate and they will live and die and yet, in the face of the eternal peace, ours has been so short a span. It is like looking through a knot hole. Life is but to shape us for our future job in the next world.

I sit here, the sun drops, the sky darkens, the moon comes up; whether I were here or not the same thing would happen; the moon would travel its timeworn path, the stars would wink and blink, lovers would love, birds would chatter into sleep, people would lay aside their cares of the day, boys would write letters to their mothers, letters that a mother alone could understand, and all is under the hand of God. How close it seems to God here; how close all of his handiworks come to us when we but slow down in our wild and fast ways and wake up to the realization that we have had them all along, but just hadn't taken time to see them. It makes us want to thank God.

Mother, it isn't often I think like this, but when I do I have to tell my feelings to someone, and who better than my mother? Who else could understand them? Who else could interpret from this scratch the feeling I wish to express but my *mother?*

All my love, your son, Clark

McCutcheon's



Fabrics That Tell Your Fashion Future

FINE WOOLENS

FROM RODIER—Know these by their high-keyed colors, their wonderful textures. "CLANLUMINOR", a suiting in bold checks at **7.95** and **8.50** to ensemble with "RODANIA", a fine dress crepe at **8.50** yd.... "POUDRALAINE", a wool dress crepe with subtle texture interest at **8.50** yd. ... "MOUSSACREPE", a yarn-dyed worsted crepe at **11.50** yd. ... and "MOSAICLA", a novelty tweed at **9.50** yd. All of virgin wool, all at least 50 inches wide.

FROM DUCHARNE—Marvelous pure wools—all 51 to 54 inches wide. "SUEDELYA", lovely, light weight diagonal at **7.50** yd. ... "FRISELIA", smart hopsacking for suits at **7.50** yd. ... and "AMURETTA", a wonderful bouclé tweed at **5.95** yd.

FROM FORSTMANN—Distinguished collection of woolens for dresses, suits, and coats — all sponged and shrunk, all 54 inches wide. "CHARMONA", a fine gabardine at **7.50** yd. ... a stunning DIAGONAL SUITING at **6.50** yd. ... "NATALEEN", a lovely dress crepe at **4.95** yd. ... "ANGELEEN", a woolen with velour-type finish at **5.95** yd.

FROM STROOCK—Wonderful dress crepes, suitings, hound's tooth checks, and fleece coatings in new colors. All pure wool, 53 to 55 inches wide. **6.50** to **9.50** yd.

SILKS AND RAYONS

FROM GOURDON INC.—PURE SILKS of beautiful quality, woven in Brazil and printed in this country in breath-takingly beautiful designs. All 39 inches wide. **9.50** to **11.50** yd.

FROM DUCHARNE—Pure spun silk "TOILE TUSSOR", a stunning sports fabric in a texture resembling linen. Plain colors, 50 inches wide, **5.95** yd.... distinctive prints 39 inches wide, **7.50** yd.

FROM BIANCHINI—RAYON CREPES, "Fiberset" to check shrinking, stretching, and sagging. Plain colors, 39 inches wide, at **2.95** to **4.95** yd. ... fascinating prints, 39 inches wide, at **3.95** to **7.50** yd.

FROM ONONDAGA—Many lovely RAYON CREPES in plain colors and unusual prints. All 39 inches wide. Plain colors, **2.00** to **3.50** yd. ... prints, **1.95** to **3.95** yd.

Samples on Request—Please Specify Color Choice.

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Some also at White Plains but not East Orange

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Juniors

THE FOUNDATION OF LOVELINESS

Wear a smart new Hickory Girdle. See your silhouette take on those smart, graceful lines of youth. Hickory works magic for your figure—so controlling, yet so comfortable. These are busy, active days for you—stay charming in a youthful Hickory Girdle. You can always trust Hickory—the trademark that has stood the test of time. Ask for Hickory Girdles and Panties at all fine stores—always higher in quality than price.

You will also enjoy an exquisite Perma-Lift brassiere—Ask to see America's only brassiere with "The Lift that never lets you down"—Another Hickory Success

A. STEIN & COMPANY, *Chicago, New York, Los Angeles, Toronto*

GOONS ARE GULLIBLE

(Continued from page 54)

might be—in fact, they probably were—sunken treasure, loot of long-forgotten pirates. His partner not only saw strange flora and fishes—he coined impressive names for them on the spot.

Letters from landlubbers began coming in the next day. To a man, they had accepted the broadcast as heroic, authentic, and altogether thrilling. There even arrived a few letters from marine scientists, deep sea fishermen, and professional divers, all of whom conceivably could direct traffic on the ocean floor, should such a need arise. In fact, Mr. Dudley received letters from everybody but impassioned mermaids, congratulating him on his colourful account of life underseas.

If you are at all familiar with the daytime serial, it may have occurred to you that women who spend their days swapping boxtops for cookie cutters, sending in bright new dimes for old misery remedies, and pouring out their sympathy for *John's Other Wife*, must be lacking in a certain worldly wisdom.

There were some highly questionable developments recently in a serial called *Bright Horizon*. The hero, Michael West, was struck down with amnesia. And it led to the first case of unlawful cohabitation—living in sin, they called it—ever admitted to radio. But Michael was innocent in the eyes of listeners because, you see, he "thought" he had married her.

The duty of showing Michael the light weighed upon his audience. "Why don't you go back to your wife in Riverfield?" one listener kept writing. "You're acting like a fool."

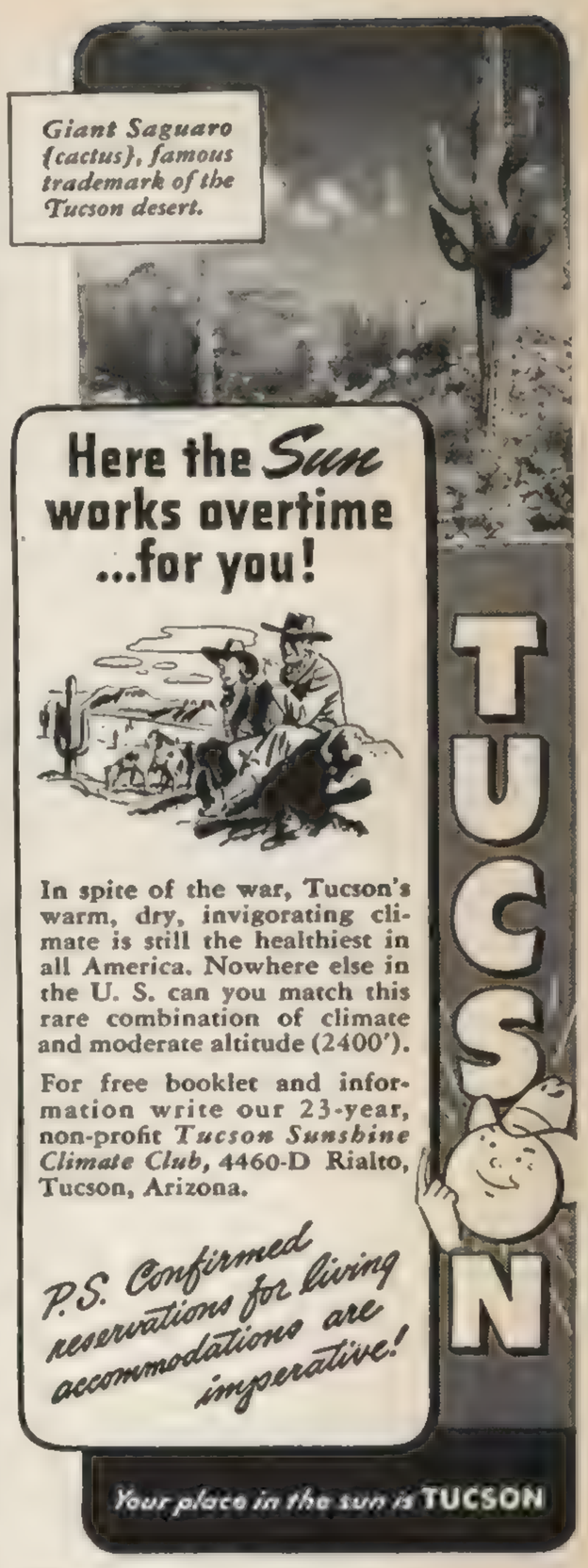
Another letter took pains to bring him up to date. "You now have a beautiful baby boy," this lady wrote, "born while you were away."

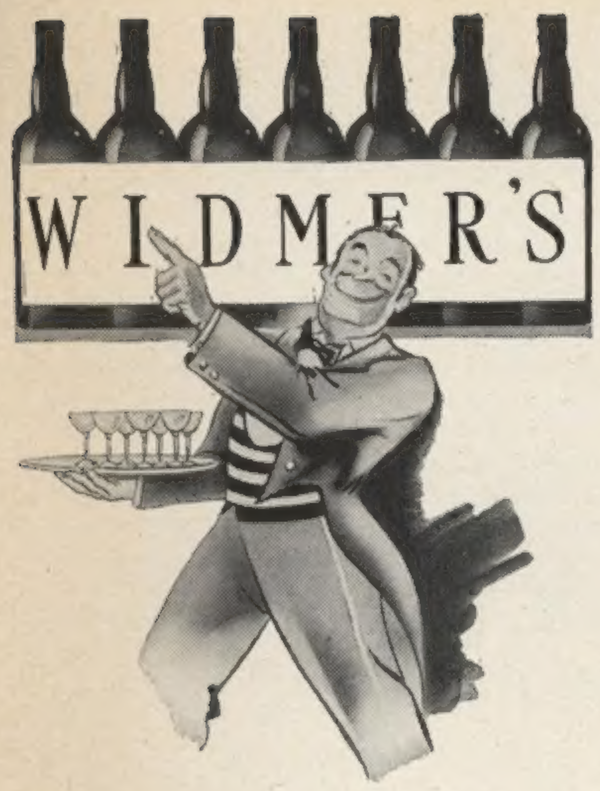
The letter went on to remind Michael of his faithful wife, Carol—"a beautiful brunet," it was explained—and implored him to turn his back on this shameful life.

When Mary Martin's husband, Joe, was reported dead, Mary decided to marry her old friend, David Post. Listeners urged her not to. They'd been listening when Mary was out of the script. They knew Joe was only wounded, and was recovering in a hospital in North Africa. "You'll see," said one letter, "he isn't really dead."

This credulity extends up and down the dial, day and night. The adventure series, *I Love A Mystery*, has two leading characters, Doc Long and Jack Packard, who fly thousands of miles in the source of each chase. And they're always chasing somebody. Not long ago an indignant woman called the CBS studio in Hollywood to register her protest with the author. "I've been keeping track of the miles you've been flying," she sputtered, "and I think it's disgraceful. Doc and Jack have no priority and they should give up their seats to servicemen." The We-Find-Anything detective agency featured in this night-time serial was stumped when a listener wrote, "Suppose you find me a house to rent."

Probably the feelings of all listeners with the will to believe were expressed in a letter written to the O'Neills when Sally died. "I was as heartbroken," it said, "as if I'd really known her."





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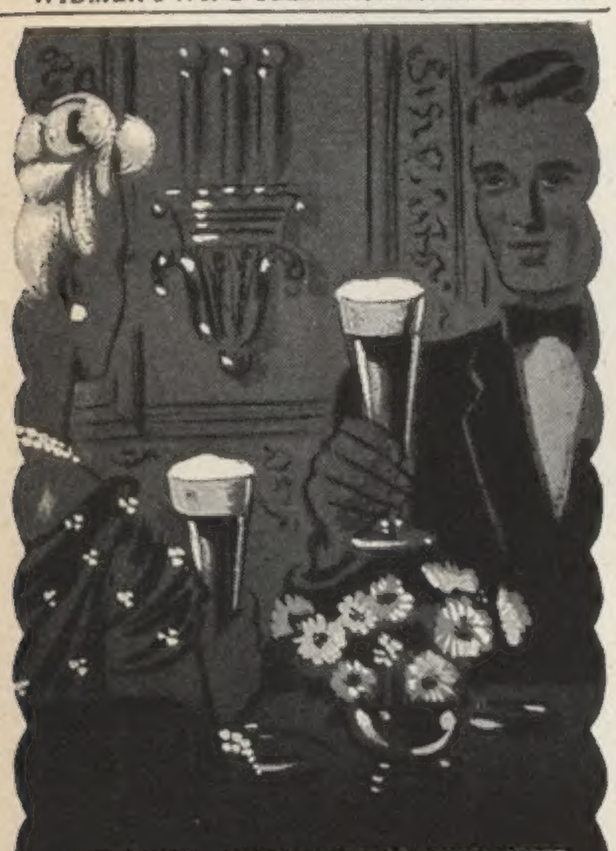

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LUXEMBURG FRONT

(Continued from page 94)

sion. Papa spoke English, and had to see all the cows and pigs that got ailments when they were driven down roads away from home. Every pot and pan in the house was filled with milk and cream. The evacuating cows can't turn off their taps, so milk was right on the doorstep.

I didn't have to use my blanket roll. There was a huge bed with a yellow satin pouff. For a week I thought of the Jap custom of taking off shoes (impossible with my leggings and laces). Whenever I came in, I found Mama or Jackie busy with a long handled brush, cleaning up the mud. For rich and poor alike, floor-scrubbing is the national gesture, like telephoning in America and umbrella-carrying in England.

I went out on a patrol of the Area. The sky was water-hung. There was an excited little group in a village. A priest with flapping skirts chased and boxed a last hen, then turned to hustle the evacuees. Bundles were stacked in doorways, being passed out of windows, piled on ridiculous carts. Kids sat patiently, like bundles on the top of bundles. In the road, black and white cows ebbed and flowed. Way to their rear were stalled supply trucks and soldiers. No tank could pass.

That was problem number one—the voluntary evacuation. Every time a shell landed, another family hit the road, driving their cattle, pulling vehicles in the tow of oddly paired horses and oxen, cluttering up the crossroads, and heading for some relative's farm. Old women paused to pray at the wayside shrine, or place the last autumn flower on a grave. (See page 59.)

Families and neighbours and strangers were generous to each other. If a family was stalled by a broken-down cart and no one helped, it was because those people had either been German lovers or grasping profiteers. Public judgment was thus meted out, but the Civil Affairs officers had to save them anyway.

The "Blond Bombshell" explained all this. Everywhere I went I either saw or heard of her. She's a platinum blond Luxemburger. Her brother had worked in the Resistance Movement and when the Civil Affairs came in they had attached her as interpreter and explainer. She spoke all the languages. She pacified the angry, budged the stubborn, wiped brats' noses and stifled sobs. She remembered it would be more tactful to consult the Mother Superior than just to announce the moving of a junior convent. She was the buffer in translation between the C. A. and the farmers.

The morning I had to leave, the weather changed. Never in five years have we had such a day. It was brilliant, hot, liquid, tangible sunlight. I prowled around the ramparts overlooking the arched bridges and went back to Paris, through fields of purple cabbages like porcelain funeral flowers, long rows of pink radishes, golden and scarlet autumn trees and factories cuddling the earth...through the country that every soldier from the Eastern Seaboard said reminded him of home: Carolina, Virginia, New York, Maine, New Hampshire...even I was homesick.

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The following shops throughout the country have the clothes shown on pages 86-89. In the list below, numbers 1 to 5 after the store name indicate the particular clothes available at each of the listed shops.

ARIZONA
Phoenix . . . . . Goldwater's, #2

ARKANSAS
Little Rock . The M. M. Cohn Company, #2

CALIFORNIA
San Francisco . The White House, #1, #2, #4

CONNECTICUT
Hartford . . . . . Peck & Peck, #1

DISTRICT OF COLUMBIA
Washington . . . . . Best & Co., #2, #3
Julius Garfinckel & Co., #1

ILLINOIS
Chicago . . . . . Best & Co., #2, #3
Carson Pirie Scott & Co., #4
Peck & Peck, #1

INDIANA
Indianapolis . L. S. Ayres & Co., Inc., #3, #5

KENTUCKY
Louisville . The Stewart Dry Goods Co., #1, #4

MARYLAND
Baltimore . . . Hutzler Bros. Co., #1, #2

MASSACHUSETTS
Boston . . . . . Best & Co., #2, #3
Wm. Filene's Sons Co., #4
Peck & Peck, #1

MICHIGAN
Detroit . . The J. L. Hudson Co., #4, #5
Peck & Peck, #1
Grosse Point . . . . Best & Co., #2, #3

MISSOURI
St. Louis . . . . . Best & Co., #2, #3
Peck & Peck, #1

NEW YORK
Buffalo . . . . . L. L. Berger, Inc., #1
Rochester . Sibley, Lindsay & Curr Co., #1, #3

OHIO
Cincinnati . . . . . Mabley & Carew, #2
Cleveland . . . . . The Lindner Coy, #4
Peck & Peck, #1
Cleveland Heights . . Best & Co., #2, #3
Columbus . . . . . F. & R. Lazarus, #4

OKLAHOMA
Oklahoma City . . . . Seidenbach's, #1
Tulsa . . . . . Vandever's, #4

OREGON
Portland . Meier & Frank Co., #1, #2, #4, #5

PENNSYLVANIA
Ardmore . . . . . Best & Co., #2, #3
Philadelphia . . . . . Peck & Peck, #1
Pittsburgh . . Joseph Horne Co., #1, #5

RHODE ISLAND
Providence . . . Cherry & Webb Co., #5
Peck & Peck, #1

TEXAS
Dallas . . . . Neiman-Marcus Co., #1, #3
Titche-Goettinger Co., #4
San Antonio . . . . . Frost Brothers, #1
Joske Bros. Co., #4, #5
The Vogue, Inc., #3

UTAH
Salt Lake City . . . . . Z. C. M. I., #2

VIRGINIA
Norfolk . The House of Arther Morris, #1, #2
Richmond . . . . . Thalhimers, #5

WASHINGTON
Seattle . Frederick & Nelson, Inc., #4, #5

WISCONSIN
Milwaukee . . . . . Boston Store, #2
Peck & Peck, #1

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